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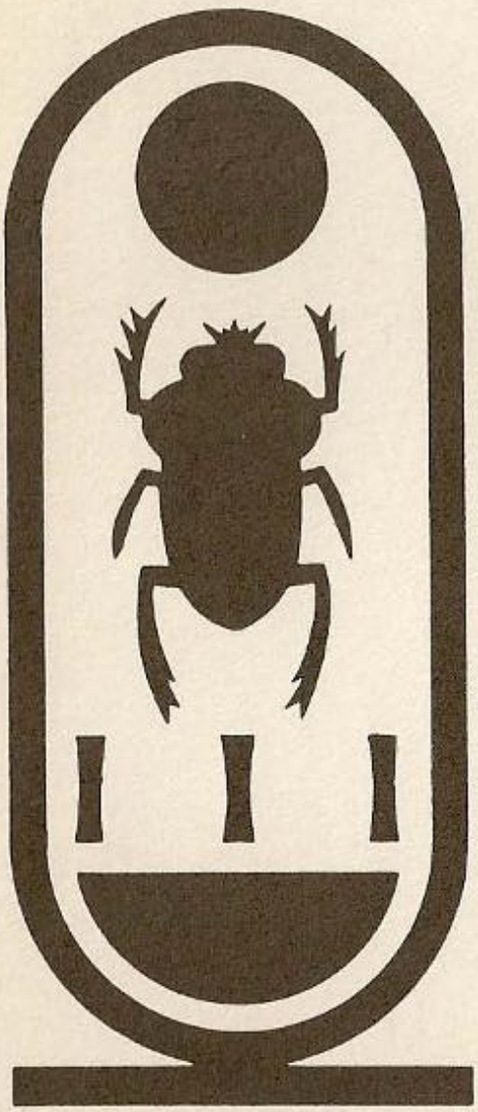
the ROHMER REVIEW



No. 18

This issue of *The Rohmer Review*
is respectfully dedicated
to the memory of

Rose Elizabeth Knox Ward

(Elizabeth Sax Rohmer)

(26 July 1886 – 14 June 1979)

and to the memories of these other departed friends and supporters of the magazine:

William J. Clark
John Harwood
Frank Vernon Lay
Luther Leon Norris
James Sandoe.

NOTES FROM THE EDITOR

This is an undeniably melancholy way to open this first issue of *The Rohmer Review* in nearly four years. But all of the people named above contributed in many ways, both tangible and intangible, to this magazine over a period of years, and it is fitting to record here an indebtedness which will continue as long as the magazine lasts, and beyond.

Parts of the current issue were prepared early in 1978 (ouch!), and additional work was done in 1980. The push toward completion started in March 1981. Having learned (I hope) the folly of trying to predict when an issue will be ready for mailing, I have attempted to cover all bets by labeling this one 'Spring/Summer 1981'. We shall see... .

This issue is being sent *gratis* to all subscribers, in grateful appreciation for their incredible patience. The single-copy price on the back cover applies to this issue only, and is subject to revision once I see the printing and postage bills for #18. ▮

NELSON KEYS
and
CAPTAIN KETTLE

by

So many worlds, so much to do,
So little done, such things to be.

TENNYSON.

With one exception, I cannot recollect that I have ever successfully collaborated with anybody, but I have made several attempts. For instance, some years ago a theatrical management with adequate backing put up a proposition for a musical version of "Captain Kettle", the mercantile skipper made famous by Cutcliffe Hyne. It seemed clear to me that Nelson Keys was the man for Captain Kettle---with the result that Hyne, "Bunch" Keys and myself lunched at the Travellers Club. Nothing very much resulted from this lunch---it looked like one of those lunches which are the beginning of the end. Many a theatre proposition has been lunched out of existence.

Sinbad, the Seyler

However, Hyne at the time was unacquainted with Keys' comic genius and powers of characterisation, and was not, I think, particularly impressed with the projected Kettle. Later, he accepted my assurance---it still holds good---that Nelson Keys as Captain Kettle would put up a remarkably fine performance. Preliminary arrangements were completed and Cutcliffe Hyne returned to Kettlewell, in Yorkshire.

Installment #11 of "Pipe Dreams".
Originally published in the Empire News *(Manchester), 10 April 1938. Reprinted by permission of Mrs. Elizabeth Sax Rohmer.* *© 1981 by the Estate of Sax Rohmer.*

Keys was to play Captain Kettle; Clifford Seyler and myself, in collaboration with Cutcliffe Hyne, were to write the book and lyrics. Seyler was always known as "Sinbad". The name is pronounced *Syler*, and George Graves nicknamed Cliff "Sinbad the Syler". The name stuck to him through life.

Hyne sent me a quantity of material, and "Sinbad" and I drafted the lay-out of a three-act musical play, the form of which I have quite forgotten except that the second act was set in Mogador, on the coast of Morocco. I remember, though, that there was a good number in the first act which took place in the bar of a seaport hotel somewhere near the docks. The first part of this was sung by the villainous owner-commander of a seagoing yacht with a chorus of spruce sailor men in smart uniform.

It Must be Bright

These going off, the second part was sung by Captain Kettle, supported by a crew of dock rats hastily recruited to take out his old tramp steamer in pursuit of the yacht, in which, according to the plot, the heroine had been kidnapped. This number was an example of Sinbad at his best and brightest.

The rest of the story is more properly Bunch Keys' than mine. In the Mogador scene, Kettle came ashore to search for missing members of his crew, went into a native shop where he was supposed to be knocked out, and remained off-stage for 10 or 12 minutes. Bunch Keys sailed in one day with a suggestion that this hiatus might profitably be bridged by a few of his celebrated impersonations.

Visualising a street in Mogador, I tried to fit into the picture a suave personality in faultless evening dress, crowned with a glossy hat, offering to a crowd of stupefied Moors (and others) impressions of Gerald du Maurier and George Grossmith. I pointed out the fact that the presence of such a character, in that place and at that time, in all probability would cause a riot.

Bunch Keys shrugged his shoulders. "Perhaps you're right," he said, "but after all, a musical show must be bright."

He proceeded to an impersonation of an eccentric brother-in-law of mine whom he had met in New York, and reduced me to tears of laughter. I have since realised that while Cutcliffe Hyne, Seyler, Herman Finck, and myself regarded the projected Captain Kettle as a light operette, Nelson Keys, always with his audience in view, regarded it as a desperately dull entertainment which at this point clearly required a little bucking up.

Cutcliffe Hyne could not see eye-to-eye with the comedian... and the musical version of Captain Kettle was never completed.

Martinet, and June

Poor old Sinbad! He was constitutionally incapable of capitalising on his talents. The collapse of this collaboration was merely one of many disappointments.

Some three years ago (it was on the *Berengaria*) I saw his sister Athene give a fine performance as Queen Elizabeth in a film dealing with Drake. It made me sad, because of those family characteristics, hard to describe but painfully reminiscent when one has lost a friend. Sinbad had joined the great majority---and we had been schoolfellows.

But the Drake film awoke other memories... . I was reminded of a night when Matheson Lang and I walked around the deserted streets of Brighton in the small hours, discussing a Fu Manchu play which we were to write together; Lang was to play Fu Manchu. Alas! another collaboration which never saw the light.

Sinbad---one of the most brilliant humorous lyric writers in England, and one of the most wayward and thriftless spirits I have ever known---was C. B. Cochran's stage director at the London Pavillion. He acted in this capacity for a production in which June appeared.

[June, or "Miss June", was a variety artist and actress who customarily billed herself by her first name alone. -- *Ed.*]

June had turned up late three nights in succession. I chanced to be with Sinbad on the third night. Kindhearted to the point of imbecility in his social life, Sinbad was a martinet "in the corner". June offered the excuse that she had been working up to the last moment at the studio, where she was playing in a screen version of my story "The Yellow Claw".

As a matter of fact, the character which she played comes to a violent end at the outset of the novel. And the picture was nearly finished... . Sinbad remembered this and was merciless.

"Nonsense," he said coldly. "You were strangled a week ago!."

Then there was the time when one of his odd duties was to catch Alice Delysia as she made a running exit---I forget why, but I know he had to catch her. One night, when we had been sharing a bottle of beer in his room and swopping yarns, he arrived in the corner a second too late... .

There was some little bother.

Romance of Sorcery

It was under the aegis of that friend of my youth, T. P. O'Connor, that I nearly achieved another collaboration; for owing to T. P.'s kindly offices the great Sir Herbert Tree became conscious of my existence.

There is no parallel today of such a figure as that of Tree. I suppose he was Irving's successor; but his mantle has fallen to the ground. As a fearless producer of fine plays we have C. B. Cochran, but to the public C. B. Cochran is no more than a name. Tree imposed his personality upon the public from the stage. Yet it was not as an actor, although he was a fine actor, that Tree excelled. His art was essentially the art of the producer.

I was naturally delighted when this remarkable man became interested in a play which I had planned dealing with Cagliostro.

With the possible exception of Charles Laughton, I can think of no living actor who could successfully portray Cagliostro, but certainly Beerbohm Tree could have done it---and Tree was impressed with the idea. My idea was to collaborate---at least in regard to the shaping up of material with a friend who had given me valuable assistance in the preparation of "The Romance of Sorcery". We actually explored Cagliostro's old house in Paris (now demolished), situated prophetically at no great distance from the site of the Bastille; we took a number of photographs.

Regarding this Cagliostro play, my old friend Chance Newton was encouragingly enthusiastic.

"My boy," he said (he had a voice which conjured up visions of "Maria Marten" and "Sweeney Todd")---"my boy, it will establish your reputation."

But it was not to be... . Came war!

Rehearsal Protest

My reference to Tree recalls to one's mind instances of his curious wit. I find myself dreaming of a dress rehearsal. The play was "Joseph and His Brethren", and the youthful Joseph was played by George Relph, whom Tree had been assiduously training for the part. (Not so long afterwards George and I found ourselves in the Artists' Rifles, training for the trenches!) Tree himself played the comparatively small part of the Patriarch.

Louis Napoleon Parker, the author, had fallen out with the actor-manager. He had been absent from the theatre for several days. But, unknown to anybody present, he had penetrated to the circle on the occasion of this dress rehearsal. All went well until the entrance of the Patriarch. Tree was carried on in a litter; and for this entrance---late in the play---he had had some rather flamboyant music written. When, as he descended, the music ceased, and he was about to speak his opening line:

"I protest!" came a voice from the circle.

It was the author.

"But surely it is you, my dear Parker." said Tree amiably. "I had no idea you were in the theatre."

"I protest!" Parker continued: "you are interpreting my play in terms of pantomime. When I wrote it I hoped that every member of the audience would leave this theatre thinking of God!"

There was a dramatic pause, and then:

"A commendable ideal, my dear Parker," Tree replied; "but can there be any objection to just one or two leaving this theatre thinking of Tree?"

Pavlova Tantrums

These memories of theatrical bickerings bring a dream of another night---the night I did *not* meet Pavlova.

Donald Arthur used to arrange her London season and he invariably placed a box at my disposal at Covent Garden. On the occasion

I have in mind, Pavlova had concluded the first half of the programme with that Swan dance which in my personal experience represented the ultimate expression of dancing as an art. The genius of Pavlova stirred me emotionally to a degree which, considered coldly, I cannot explain. Donald, monocle in place, resembling uncommonly a retired cavalry officer, appeared at the back of the box before the applause had subsided.

Anna Pavlova would see me.

I wonder if I can make it clear with what reverence a scullion of the arts approaches a supreme artist? We walked along the gloomy corridors of Covent Garden and to me ther were avenues leading to the shrine of a high priestess. At a bend in one avenue we halted... .

A high voice, at fury pitch, speaking in Russian, reached us, muffled, from some point not far ahead.

"Wait!" said Donald Arthur: "I don't think we'd better go in!"

At which moment a door on the right burst open... the musical director rushed out!... A pot of cream narrowly missed his head! It was smashed to fragments upon the wall. A brush followed---a shoe---and then what looked like an entire box of grease paints!

The musician hared along the corridor and disappeared. The dressing-room door was closed with a crash. Dimly, I could still hear that excited voice.

"No!" said Donald Arthur judicially. "I think we'd better leave it for tonight."

And so I never met Anna Pavlova.

Hint from Edgar Wallace

I don't know if it can be termed exactly a collaboration, but I once found myself at a dinner given by a film company---but I cannot recall why. I am disposed to believe that it was the Stoll Company, and I think A. E. W. Mason was there. If A. E. W. Mason was not there, I trust he will forgive me for saying that he was.

I sat next to Edgar Wallace. I was still a raw recruit to the ranks of the writers, and Wallace, although a hardened veteran in many fields, had not yet achieved that international reputation which later came to him.

Realising that I was to be called upon to speak, I viewed the prospect with horror. Wallace, always a kindly soul, offered a word of advice.

"It's hard to make a speech to a gang like this," he said. "I don't know if they'll call on me first, or on you. Just jot down a few yarns on the back of the menu. Then, when the chairman has introduced you, say: 'The chairman's too complimentary remarks remind me of the story of the two Irishmen.' Then just tell tales; but," he added, " don't make 'em as racy as those you told in the bar or you'll be thrown out."

Wallace's advice has served me well through the years which have elapsed since that dinner. There are people, I am told, who

love the sound of their own voices; I am not of these. To stand up and make an extempore speech on some subject of which I know nothing is a feat that I have been forced to attempt more than once, but which I have never successfully accomplished. Always I have fallen back on Wallace's advice---"which reminds me of the story of the Scotsman and the Welshman..."

In School of Bohemians

I recently turned up a contract concerning another collaboration. It deals with a musical play to be presented with W. H. Berry as chief comedian. Again, Sinbad appears: the agreement is between the Adelphi Theatre, Sax Rohmer, Clifford Seyler, and Herman Finck. The witnesses form a formidable array including E. V. Lucas and Tom Webster. The play is called "London's Sweetheart".

"London's Sweetheart" never smiled upon London.

Dreaming about Herman Finck, I am reminded of the fact that he is one of a group of English composers who seem to have been overlooked for many years when music for stage or screen is required. Perfectly unknown tunemakers, usually hailing from abroad, are commissioned. But any musician may detect in their compositions themes which belong to Finck or to other Englishmen whose work is studiously neglected. Why is this?

Herman Finck belongs to a school of Bohemians the like of which is not reproduced to-day. His practical jokes, some of which I have "bought", would occupy too much space to describe. But one of his favourites, peculiar to pantomime time at Drury Lane, was this:

Some unsuspecting visitor having a drink in Herman's room would be hurried out when the call-boy announced the rise of the curtain.

"I'll get you back to your seat, old man," Herman would say; "hang on to me!"

The unsuspecting caller would be hustled downstairs and along dimly-lighted passages under the stage in the direction of what he believed to be the stalls.

"Up here, old man! Just hold this for a moment!"

Lights would dazzle his eyes, and dimly, but very suddenly, he would realise that he was in the orchestra, baton in hand, seated in the conductor's chair!

The applause of the audience would notify him of this fact, but of course the leader would pull the thing through. It was, nevertheless, a ghastly experience---which Herman thoroughly enjoyed.

On Egyptian Scene

The last abortive collaboration with which I have space to deal is a play called "Secret Egypt". I began this play with Leon M. Lion, and we believed that a valuable property would result.

Working far into the small hours, we evolved, I maintain, a fine first act. The second and third were less satisfactory, nor could we seem to infuse any life into them. Leon M. Lion finally washed his hands of the whole business.

"There's only one act, my dear fellow," he assured me. "It isn't a play---it's one act. And I make you a present of that!"

Some time later Jack de Leon offered me the Q Theatre for a week, with the additional inducement, since the theatre was temporarily closed, of rehearsing on the stage. My theatrical interests being largely confined to scenery and lighting, this offer was too good to reject.

The first act in particular offered a fascinating problem. It was a room in an Egyptian house---a typical native interior. I had designed it; and assisted by the marvellous man-of-all-work then attached to the Q Theatre, I also painted a great part of it! I lavished great care upon its lighting.

The second act was a stock set, a room in an hotel. The third, an excavator's hut in the ruins of an ancient Egyptian temple, was also of my design. Owing to the height of the temple wall, we found it necessary to paint this on the stage. I recall one night when I crawled about over the canvas, charcoal in hand, drawing the vast outlines of Egyptian gods, while the resident scene-painter to whom I have referred followed up with his paint brush!

We had several well-known names in the cast, and at the fall of the first curtaib "Secret Egypt" was a pronounced success. A London manager called around with a view to its transfer to a West End theatre. A ghostly voice seemed to speak in my ear: "Only one act, my dear fellow!"

Yes, during rehearsals I had begun to share Leon M. Lion's opinion! I sent a message to the manager requesting him to see me at the end of the third and last act.

It were profitless to pursue this subject further.

When Bed Collapsed

The audience survived the second act, but their enthusiasm had visibly waned. In the third act---the excavator's hut---really big fun began. Some firm---I forget the name---had delivered at the very last minute a camp-bed, complete with mosquito netting. It was a flimsy affair, and the hero---the excavator---having dropped upon it in a drugged condition, was called upon by the text of the play to spring up, awakened by a draught from a broken window, and to rescue the heroine in the nick of time from the villain.

I was standing in the corner within three feet of this bed when the hero (Ion Swinley, once a fellow Artists Rifle) dropped on it. Ion Swinley was a heavy man. The bed immediately collapsed, broke in the middle---and I beheld my hero jammed in such a position that his dramatic return to life became a serious

problem!

He saw me, and, "I say!" said he, lying very still (he was supposed to be insensible), "what the devil shall I do?"

"Ease up quietly," I whispered. "I think the head of the bed will stand your weight."

A hectic scene was in progress between an Egyptian Pasha (D. A. Clarke-Smith) and the juvenile lady.

"I've got my feet clear," Swinley whispered presently---"but I am afraid the whole thing will crash when I jump out!"

However, it didn't.

All that crashed was the play.

NOTES by the Editor: Long-time readers of *TRR* will find the last two sections of the preceding article familiar: they were reprinted, under the title "A Tale of 'Secret Egypt'", in issue #7, August 1971. For the sake of completeness, and because the subject fits in with other material in the current issue, it seemed advisable to repeat these sections.

C(harles) J(ohn) Cutcliffe (Wright) Hyne, 1865-1944, will be familiar to readers of fantasy for his novel of the last days of Atlantis, *The Lost Continent* (1900). He wrote other stories of the fantastic, included in such collections as *Atoms of Empire* (1904) and *The Adventures of a Solicitor* (1898). Some of his tales about Captain Kettle also border on the fantastic, such as *Ivory Valley* (1938) and "Ice Age Woman". Incidentally, in the original publication of "Nelson Keys and Captain Kettle", either Rohmer or the newspaper's copy-editors consistently misspelled Hyne's name, referring to him as *Cutliffe* rather than Cutcliffe.

The film about Sir Francis Drake in which Athene Seyler apreared may have been *Drake of England* (1935). Coincidentally, another player in this same film was Matheson Lang, the Scottish-Canadian actor who had once contemplated playing Fu Manchu. Lang (1879-1948) appeared in the silent films *Mr. Wu* (1921), *The Wandering Jew* (1923), and others.

THOSE MYSTERIOUS MANDOLINS

by

Robert W. Shurtleff

The first sound movie of Fu Manchu was *The Mysterious Dr. Fu Manchu*, produced by Paramount Pictures in 1929, with Warner Oland in the title rôle. Sax Rohmer and Fu Manchu were already well known in the United States. Three books about the Oriental villain had appeared in at least two dozen printings of nine separate editions, and sixteen other books by Rohmer had been issued by American publishers. The movie was an instant success, and it was followed quickly by *The Return of Fu Manchu* in 1930, again starring Warner Oland.

The 1920s were years of fierce competition among filmmakers and exhibitors. Film companies either grew rapidly and devoured their competition, or they failed. Sound was new, and the movies competed not only with each other, but with vaudeville and other live theater. Paramount, in order to be sure of a place to show its own films (and to deny space to its rivals), owned a string of hundreds of theaters across the country.

In response to the competition, theaters became lavish, with velvet curtains, huge lobbies, and uniformed ushers. They began to feature elaborate stage presentations along with the film programs. Often they would hire musicians or comedians to perform in the lobby in order to attract a crowd.

Rudy Cipolla was the leader of a small mandolin group that played the Paramount circuit. Their mandolin, mandocello and guitar would play the parts assigned to violin, cello and piano in a more traditional trio. They played both popular music and the light classics.

"We tried to play everything that was the trend," Rudy says. "If it was a high and wide tune, we'd learn it."

The management dressed them to fit the movie being shown. One week they might be dressed as Mexicans, the next they would be World War I doughboys. But however they were dressed, the music was the same.

The group was a success more because of their music than because of their showmanship, Rudy says, and they had other things going for them---they gave wonderful parties.

"We used to make wine," Rudy recalls. "In those days we had Prohibition. We went out and bought raisins and oranges. We put

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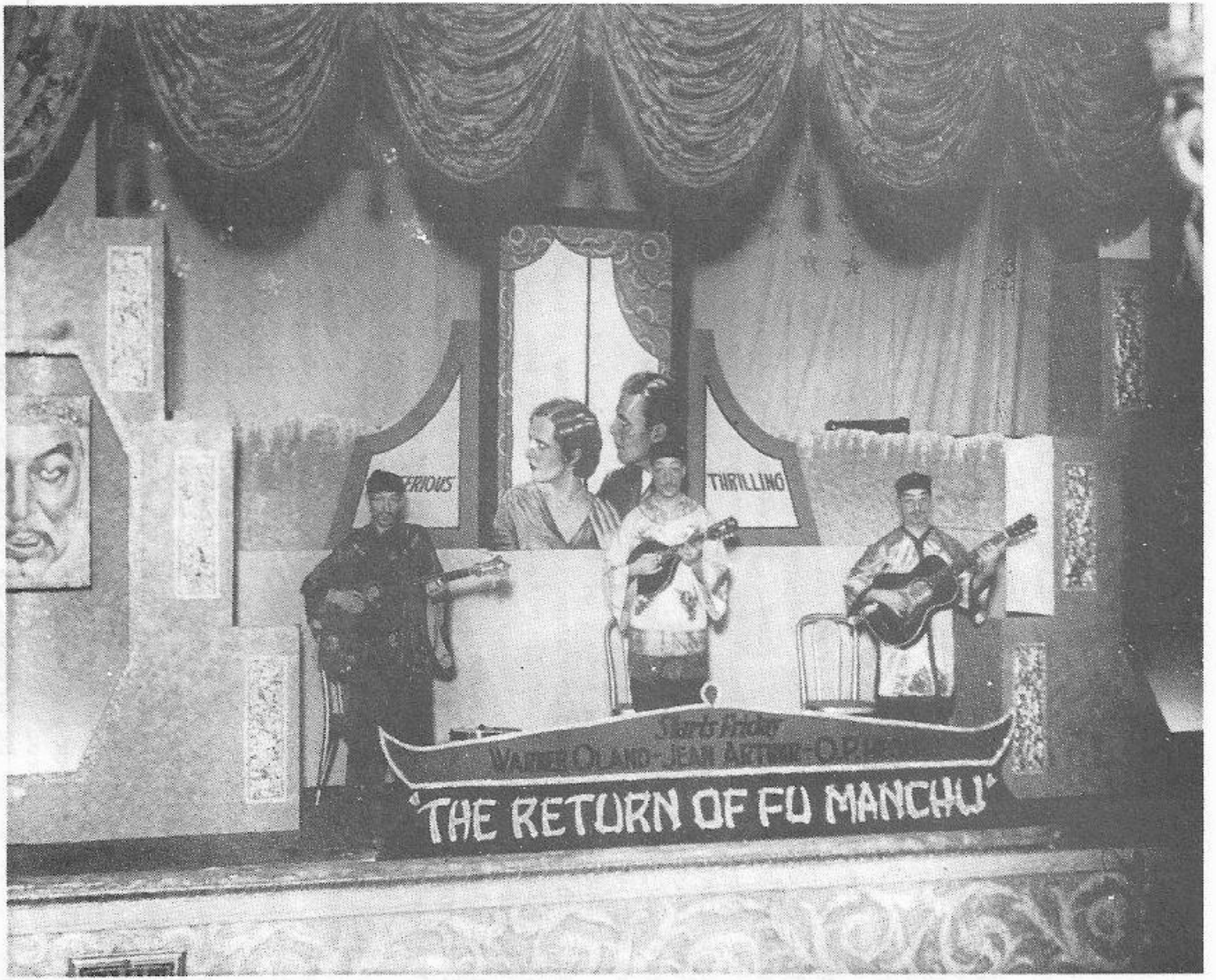
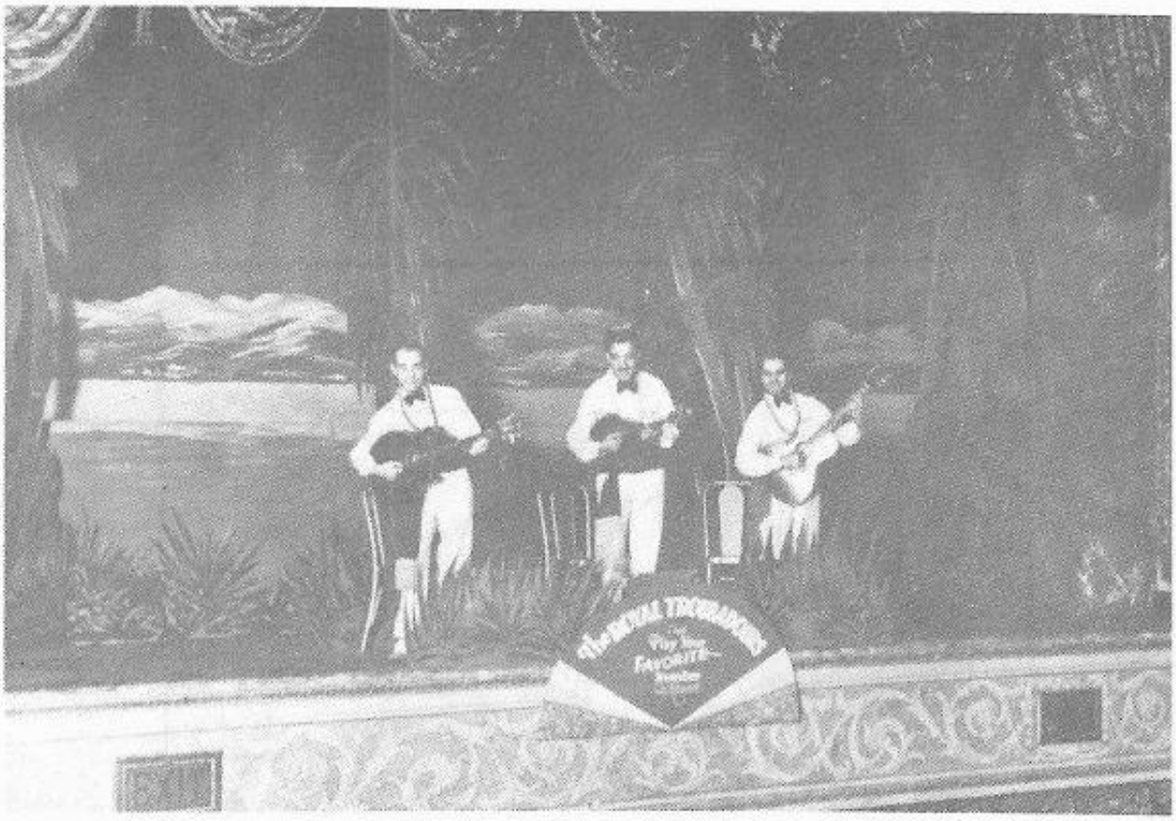

THRILLING
THE RETURN OF FU MANCHU



The Royal Troubadours (Rudy Cipolla, Tom Ambrose, Ernie Lavorato). Notice the EXIT sign above the doorway, visible below the group.

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them together and made beautiful wine. Then we cooked spaghetti and invited the whole staff of the theater." The manager kept them at that engagement for eleven weeks, and then sent them up to the Paramount Theater in Seattle.

When *The Return of Fu Manchu* opened at the Seattle Paramount, Rudy and his friends were ready. The manager dressed them in mustaches and rented Chinese costumes and they played in a curtained alcove above the doorway. Their Spanish tangos and flapper tunes may have been alien to the spirit of Limehouse, but Rudy's group brought the customers in where they could watch and listen as the evil Doctor did his worst.

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Note: The author interviewed 79-year-old Rudy Cipolla in 1979. The photographs of The Royal Troubadours were supplied by Mr. Cipolla.

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Bits of Old London

Wapping Old Stairs, a famous bit of riverside London

from *Cassell's Magazine of Fiction*, December 1920

A Walking Tour of Sax Rohmer's London

by

Julian L. Biggers

In May and June of 1979 the author paid an extended visit to England and visited many locales mentioned in Sax Rohmer's fiction. The following notes on the visit, with hints for future travellers, have been extracted from the author's correspondence by the Editor.

Went to Clapham Common on a Sunday morning. Walked through High Street past Holy Trinity Church with its clock tower (Petrie heard it strike the hour on many occasions), then along the North-side of the Common to The Cedars area, and finally across the Common. About the only change I could detect from the map in *TRR* [a sketch of Clapham Common accompanying the author's article "Locating Dr. Petrie's Practice" in *The Rohmer Review* #7, August 1971 - *Ed.*] was that the golf course was missing and a new road, Rookery Road, cuts across the Common at this point, heading toward the South Side. Crossed the Common to Mound Pond, which was very much as Rohmer described it. It might have been a little deep for Smith to wade to the island; I couldn't tell for sure because the water was muddy from the rains. Crossed to the South Side. Most of the buildings appeared to be of a vintage to have been there in 1911 or thereabouts. Only at the corner of Lessar Street were new structures in evidence. Interestingly, a Dr. M. J. McDonagh has his practice in a house at the corner of Cavendish Road, which I once concluded was the site of Dr. Petrie's house. Could Dr. McDonagh have bought the practice from a prior owner such as Norton? There was even a grove of elm trees in the Common about 75 yards from the South Side. The Common probably has fewer trees now than in Rohmer's time, due to the addition of soccer fields and other open areas. Caught the tube back to the city from the South Clapham station, which was only a block further on.

Took the train from Victoria Station to West Dulwich station, about a twenty- to twenty-five-minute trip. Walked along Dulwich Common Road (with a short side trip down Alleyn Road), thence to

© *1981 by Julian L. Biggers*

Dulwich College. Walked across the grounds, pausing to watch a cricket match in progress, then out to College Road. I walked along it to the toll gate---the last private toll gate and road in England: 3p for cars, 15p for trucks. The area appears to be little changed from Rohmer's time. There was a small cottage behind a laurel hedge, and lots of painted houses, with even a red one in the bunch. Walked back to the village and had lunch and a pint in the local pub. Part Elizabethan, part Victorian, and certainly there in Rohmer's day. I had intended to try to get up to Spenser Street in Herne Hill to see if there was a #57 for Red Kerry, but the expedition had to be cut short because of the heat (85 degrees, with humidity to match).

Strolled through Mayfair via Shepherd Market, Curzon Street, Charles Street, and across Berkeley Square to Bruton Street. Mrs. Rohmer had told me that they had lived at number 8A. That address turns out to be at the Bruton Lane end of the steeet, on the south side. Number 8A no longer exists; in fact, the space was taken up by a scaffolding for a new facade for a store. Numbers 10 and 12 appear to be proper for the early 1920s or before, and give some idea of what the street might have looked like when the Rohmers lived there.

Had planned to go to Wapping and Limehouse, but changed my mind after taking the Thames cruise from Westminster Pier to Greenwich. I knew from my last trip that the area had been changed due to the Blitz. It is even more changed now. Most of the dock area has been closed and filled in for housing. Three or four high-rise apartment buildings stand in what used to be the West India Dock area. The dock area in Wapping has been cleared for future building. The River Police Station [see "Limehouse and the River Police" by John E. Carroll in *The Rohmer Review* #5] is still operating, but only until a new modern building fifty yards up the river is completed. A few warehouses and docks still remain, but no telling for how long. The pub "Town of Ramsgate" near Wapping Old Stairs is still operating (that's where the pirates were hanged), as is the "Prospect of Whitby" in Wapping Wall. The whole area is being redeveloped for housing and hotels, but I am betting that the pubs will stay.

St. Anne's Church in Limehouse is just visible from the river. The entrance to Limehouse Causeway is just open to the river. A few piers and docks still operate here, mostly to offload timber. Some hardy soul might be able to use the bus system to Young Friends at #11 Pennyfields, a Chinese eating place recommended in several guidebooks. Transportation in this area, except by bus, doesn't exist.

From Greenwich, one can use the walking tunnel under the Thames and try for a pint at "The Waterman's Arms" on the Isle of Dogs (#1 Glengarnock Avenue, just off Manchester Road). There is a lot to see at Greenqich itself---the *Cutty Sark*, the Naval Museum, and

the old Observatory. If you can make the climb to the top, the view of London is worth the effort.

The only thing I didn't get to do, because of poor timing on my part, was to visit Sax Rohmer's grave. I waited too late in the day, and there was no one to help with locating the plot. Rohmer is buried in plot #1780 C, St. Mary's Catholic Cemetery, Harrow Rd., NW 10. It is interesting that he was buried a Catholic after having neglected the faith for most of his life.

[*After the author's return from his trip, his daughters made a visit to England, and one of them was commissioned to repeat the cemetery visit.*] I've just had a note from my daughter to say that she visited Rohmer's grave in St. Mary's. The cemetery was crowded and overgrown in spots. She found the grave with the help of the grounds keeper. The grave stone was in rubble, having been cut up to be replaced. That's odd, since Mrs. Rohmer's last letter didn't mention any such plans. [*In fact, though this was not learned until some months later, Mrs. Rohmer herself had just died, and the grave site was being prepared for her burial.*]

Some Notes on Seeing Sax Rohmer's London

Clapham Common. Take the Northern Line underground to the "Clapham Common" exit. You can return to the city via the "Clapham South" entrance after crossing the Common. Alternatively, for a full day of Rohmeriana, take the underground south after seeing Clapham; exit at "Tooting Broadway" station, and then take bus #280 for the six-to-seven-mile ride to Lower Kingswood. With walking shoes you can stroll Walton Heath and climb Colley Hill. The area was the source of settings in a number of Rohmer's books and stories, and Mrs. Rohmer's "cottage", Lovelands Way, was built here in the 1930s. On Sundays you can ride the underground all the way to the "Morden" exit and take bus #80 to Lower Kingswood. (Check the bus information center in any of the major rail stations in London to confirm schedules and routes.)

Dulwich. The "Coach and Grayhound" Inn in Dulwich is a good place for lunch, *if* you arrive between 11:30 and 1:30; otherwise the food will likely be gone. The original "Grayhound Inn" dated from the time of Elizabeth I, but burned in the early 1890s. The present inn was built on the same site. Surely Rohmer would have stopped in the bar for a pint at some time. Instead of returning to the West Dulwich station to return to London, one can continue on through the village to the Herne Hill station. A quarter of a mile further on is Spenser Road, where Daniel "Red" Kerry's house was located.

East End. Wapping - Take District or Metropolitan Underground to "Whitechapel" station, change trains to East London Section of the Metropolitan Line, and exit at "Wapping" station. For the return

trip you can retrace the tube route, or else catch bus #22A back to Aldgate Station.

Limehouse - Take the District, Metropolitan or Central line to "Mile End" underground station, then take bus #106 or #277 to Limehouse. Bus #277 circles the Isle of Dogs, so you may wish to ride to the tip or make the complete circuit. An alternative route would be to take bus #5, #23 or #40 to Limehouse. This is a longer trip since more of it is by bus than the speedy underground. (Tip: anyone staying more than a couple of days in London will find it worthwhile to purchase one of the "Go As You Please" tickets. These are good not only for the subway but for many of the buses, too. Even if they didn't save money, the ease of just showing a card instead of scrabbling for change each time is more than worth the investment. The subway is the only way to get around in London now; taxis are no longer cheap, and traffic makes them slow in comparison to the underground for covering most distances.

A review of Sax Rohmer's last theatrical venture, from *The New York Times*, 17 July 1947.

MIMI BENZELL STARS IN LONDON MUSICAL

Special to THE NEW YORK TIMES.

LONDON, July 16—The new musical, "The Nightingale," which opened at the Princess Theatre last night, received a mixed reception today from the critics. But they all were agreed on the excellence of the singing of Mimi Benzell of the Metropolitan Opera Company in the role of the girl who changed the heart of the Emperor of China by her singing.

Leonard Mosley in The Daily Express said that Miss Benzell nearly convinced the audience that she had changed the Emperor's heart by her singing despite the major drawback of not having a singing hero—practically unheard of in a musical. "It says much for Miss Benzell," he wrote, "and for a speedy and lavish production that this grave omission never became too noticeable."

The Daily Telegraph's W. A. Darlington wrote that Kennedy Russel's music was a distinct cut above the lyrics of Michael Martin-Harvey and Sax Rohmer but he praised Jack Hulbert's production —reported to be at a cost of £20,000 ($80,000).

Cuy Ramsey in The Daily Mail said that it seemed a tragic waste that Miss Benzell should have been imported to sing such "claptrap words and such indifferent music."

1947 Jl 17, 16:4

Letters

From *Mike Nevins* (8 Nov 1977):

While in Kansas City recently I had the chance to watch very carefully the first three chapters of *Drums of Fu Manchu*, and my viewing proves that Bill Witney's little anecdote which I recounted in *TRR* (Letters, #12) simply couldn't have happened the way he told it. The train whose whistle blows at the end of Chapter One is clearly the train racing toward the one with the heroine on it, not the one with the dead engineer in the cab and the herine in a passenger car. There are some silly incidents in this serial (I remember in Chapter Three Kellard comes up out of the underwater octopus pit and hands his rescuers a perfectly dry piece of parchment out of his pocket), but the whistle episode isn't one of them.

From *Cay Van Ash* (23 Dec 1977):

I think I know the standard photo of Sax in his "Chinese" dressing gown. If this is the thing with strings at the neck, it wasn't, as a matter of fact, Chinese, but an Egyptian outer robe, which he bought during their first visit there (and never wore, except for photographs). It was deep purple in colour and made of some kind of heavy silk.

I was sorry to learn that [Cousin Hilda's husband] had died recently. The two of them came over to Lewes when Elizabeth and I were working on *Master of Villainy* and provided most of the material for the "Honan" episode. Her husband also mentioned how he had assisted Sax to lay the foundation stone of Little Gatton, and said that they had put a "time capsule" behind it, containing a current newspaper, some coins, and other such objects.

Our summer vacation trip was enjoyable enough, but we found it more tiring than our marathon around the U.S.A., despite all that sleeping on Greyhound buses. ... Damascus, as I had expected, retains nothing of the old-world atmosphere which captivated Sax, and there is really not much to see there other than the Great Mosque and the Azem Palace. The Middle East hostilities have, of course, resulted in the collapse of all organised sight-seeing facilities. All the same, we had quite a good time there. What I particularly remember is the Turkish coffee, delicately flavoured with mint, which I found excellent.

From *Evelyn A. Herzog* (12 Jan 1978):

May I assume that Frank McSherry has been beaten with a limp Chinese noodle for his reference to "Col." James Moriarty as Sherlock Holmes's *bête noire* at the beginning of his otherwise enjoyable article "The Shadow of Ying Ko" (*TRR* #16).

[continued on p. 20]

1977

FAH LO SUEE

The provenance of this mysterious photograph is still under investigation. The evidence at hand, however (which may not be revealed), overwhelmingly supports its authenticity. It was delivered to my home while I was away on business. Neighbors reported mysterious disturbances in the shrubbery, and unexplained minor-key cries which set all the dogs in the neighborhood to howling. - ED.

Letters, continued from page 17

From *Evelyn A. Herzog* (22 February 1978):

I'm very pleased that you'll take the Dexter Petrie article. [*See page 25 of this issue. - Ed.*] The discovery appalled me, too, but, in the words of P. D. Q. Bach: "Truth is just truth, I mean, you can't have opinions about truth."

(19 Sep 1979): Frank Thomas's *Sherlock Holmes and the Golden Bird* (Pinnacle Books, Sep 1979, $2.25) includes a Fu-Manchu look-alike. It's an enjoyable book but all the glamour goes to Holmes and Watson; the Devil Doctor is treated without reverence.

From *John Dinan*:

I discovered a little gem of a story the other day that turned out to be the "flip side" of the Oriental menace yarn: *The Dumb Gods Speak* by E. Phillips Oppenheim. Written in 1936, the story describes the efforts of "an extraordinary Chinaman named Cheng, assisted by Mark Humberstone, the millionaire son of a great American inventor, to bring peace to the world".

Mr. Cheng was raised in a monastery, educated at Harvard, has a slim and supple figure, deep-set thoughtful eyes, brown hair, and a complexion the duskiness of which was scarcely more than an ordinary sunburn. "There was little about him to suggest the Oriental. His mouth was strong and firm---curving faintly upwards. His features had all the impassivity of the East, in repose. He spoke with singular distinction but with no trace of a foreign accent." 'Foreign' presumably meant non-English-speaking... .

The setting of the book is Nice and the time 1947. Mr. Cheng's political views hardly seem deserving of the title bestowed on him by his admirers: The Great Pacifist. "Then there is Italy, drenched with the bombastic eloquence of a dictator, who defies the world one day, seeks the safest alliance to evade a European imbroglio the next, and finally, with all the pomp and glitter of a nation marching to seek eternal fame, declares war against a perfectly civilized, partly armed nation of vastly inferior strength." Germany is described as a "half-human monster" and the Japanese as lusting after the Philippines. Oppenheim also cites the fears of the English: "Airships raining bombs on London".

During the course of the book Mr. Cheng alludes to his desire to see China restored to its former glory. This kept up my interest in the story; I hoped, of course, that Mr. Cheng would rise above his Harvard education and seek to conquer the world. Alas, no. He goes on to achieve world peace, after a bit of trouble putting the Russians in their place; in doing so, he gives all Oriental villains something of a bad name.

[continued on inside back cover]

SAX ROHMER IN THE 1920's: Notes on Chronology

by

Cay Van Ash

The purpose of these notes is to establish, as accurately as possible, the sequence of events in Sax Rohmer's literary activities during the 1920's. Because new facts have come to light, this is now possible with more certainty than when MASTER OF VILLAINY was written. Many of the people and events referred to here are more fully described in that biography of Sax Rohmer (by Cay Van Ash and Elizabeth Sax Rohmer, published in 1972 by Bowling Green University Popular Press).

As regards *Secret Egypt*, Sax Rohmer's stage play produced in 1928, I am now ready to concur with the general opinion, including that of Sax himself. I doubt whether anything much worse was ever played on a professional stage. It has no coherent plot that I can discover, and much of the dialogue seems devoted simply to killing time. However, to be fair about it, we have to remember that plays of the 1920's were generally pretty slight material, very different from the sophisticated efforts of the later 30's. Few, if any, would read very well at the present time.

There was little worthy of salvage from *Secret Egypt*, but it is comforting to note that the personalities of Hassan es-Sûk, Ali Mahmoud, Major Hilton, Céleste, and Aswâmi Pasha reappeared in *Yu'an Hee See Laughs* (1932), and came alive there as real characters. A faint echo of the secret slave market scene at Keneh was likewise included.

Although *Secret Egypt* is distinguished only by its ineptitude, it is interesting to consider the events which led up to it. A close inspection of the date record from 1920 onwards furnishes some intriguing and no doubt significant facts. Sax was evidently so shaken by the near-disaster with *Fire-Tongue*, which began publication on 25 December 1920, that he published no further full-length work until *Grey Face* in July 1924. In fact, it was a year before he came into print with another story of any length: "The Daughter of Huang Chow", December 1921.

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From 1920 onwards Sax made intense efforts to break into the theatre. At the outset the results seemed encouraging, as demonstrated by the staging of *Round in Fifty*, which opened on 16 March 1922. The records show 471 performances. Since it was a musical, they may have had two shows a day instead of the more usual six nights and two matinees per week. But even at the higher figure, the show must have run nearly a year and, if Sax were on box-office percentage, he would have made quite a lot of money on it. He therefore had some good reason to attempt following it up, particularly with another musical.

But nothing went right. He actually completed the book and lyrics for another musical, *London's Sweetheart*, which, however, never reached the stage. Other abortive attempts never got beyond the planning stage. Among these was a proposed stage version of the "Captain Kettle" stories with Nelson Keys. Sax was, I think, already so firmly established as an "Oriental mystery" writer that promoters leaned towards something in that line---hence the briefly mentioned idea of a Fu Manchu play starring Matheson Lang. The final outcome of these efforts was *The Eye of Siva*, which opened on 8 August 1923.

This was the kind of spectacular affair which audiences of the mid-20's liked, and it was moderately successful in spite of unenthusiastic reviews. But Sax probably made nothing out of it. All he received was £1,000 worth of stock in the Drama Coterie Ltd., which most likely turned out to be worthless. By 1925 the Sax Rohmers were on the verge of bankruptcy and had to move out of Bruton Street into less expensive premises in Clifford Street.

Here there is still some uncertainty about dates. Elizabeth said that *Grey Face* was written in Clifford Street, but I think she was mistaken. *Grey Face* was published in July 1924, and on 18 May 1924 Sax and Elizabeth were aboard the *S. S. Aguila* on a Canary Island cruise, so that Sax must have written the book just previously. The financial crash could hardly have come until later. Moreover, *Grey Face* seems to have a distinct atmosphere of Bruton Street and not Clifford Street. Sax had evidently, with some reluctance, come to face the situation and turned back to the writing of novels. Remarkably, he staged a comeback with one of his major works of the 1920's, but it was not enough to avert disaster.

Yellow Shadows was published on 25 May 1925, and Sax undoubtedly wrote it while they were living in Clifford Street. Elizabeth said that they were there only a few months; by the end of the year they had moved into Braemar House. It was presumably just afterwards that Sax went off the Madeira and got himself involved with "Nanette".

In February 1926 Sax went to New York and remained there until August. *Moon of Madness* commenced publication in *Liberty Weekly* on 26 June 1926, and it now seems clear why he wrote it. Such overtures as he may have made to *Collier's* evidently fell on deaf ears, and all he could get was a contract from *Liberty*, the readership of which was predominantly female.

There is a certain amount of mystery as to just when *She Who Sleeps* was written. Records of the trial of Robert Sommerville, Sax's literary agent [on charges amounting to fraud and misappropriation of funds -- *Ed.*], state that rights for the U.K. were sold to *Pearson's Magazine* in October 1926, but cancelled owing to an agreement previously made with the U.S. publishers (*Liberty*) entitling them to postpone publication for one year. The same records state---wrongly---that publication began in May 1927. The *Liberty* serial version actually started in the issue dated March 3, 1928.

I think it most unlikely that Sax actually wrote two full-length manuscripts during the six months that he was in New York. It is far more probable that the manuscript of *She Who Sleeps* which was offered by Sommerville to *Pearson's* and by Sax to *Liberty* consisted only of a first episode and synopsis. *Liberty* did not really propose a postponement for one year (surely a peculiar arrangement?) but bought a year's option on the story. Later, they exercised that option, and it was not until then that Sax wrote up the rest of it---probably in the latter part of 1927, after *Moon of Madness* had finished running in the same magazine. If, in fact, the writing of *She Who Sleeps* was not delayed, it is difficult to see just what Sax was doing during the period in question---though I imagine that the original stage version of *Wulfheim* occupied some part of it.

Elizabeth said that she made her first visit to the United States with Sax very soon after his return from there in August, 1926. This seems likely enough, and suggests that his negotiations with *Liberty* were carried out then. However, she was obviously confused in recalling that the misadventures with *Daughter of Fu Manchu* occurred during the same trip. This has to have been on a separate visit during the following year, since *The Emperor of America* dates from 5 November 1927. [Rohmer wrote the episodes of the latter series for quick money when *Collier's* refused to pay by the installment for the "in progress" Fu Manchu novel. As a result, work on *Daughter of Fu Manchu* was suspended for more than two years and was not completed until the winter of 1929-30. -- *Ed.*]

In the meantime, according to the court records, Sax had revisited Madeira and become aware of Sommerville's duplicity (the unauthorized sale of foreign rights to Sax's stories and pocketing of the profits). After what seems to have been an odd amount of hesitation, Sax terminated the agency in a letter dated September 28, 1927. The transcript of the trial records shows the date of the hearing as 18 July, presumably in 1928.

It was against all this long history that the play *Secret Egypt* came into being. The script is marked "copyright 3 June 1928", which means that it must have been written not long after Sax's "escape" from the U.S.A., the first *Emperor of America* series having ended in February 1928. The invitation to write a play for the scheduled re-opening of the Q Theatre in August 1928 would have

taken him completely off-balance. After years of futile endeavour he had at length turned his back on the theatre and was still in the process of recovering his losses. Not surprisingly, he had nothing to give.

Leon M. Lion, who was supposed to have collaborated, was probably the prime mover in the business. I recall that, during my theatrical days, he had a slightly shady reputation as the sort of slick operator who would get together shows, regardless of potential value, and clean up on the deal by appointing himself to at least three positions from which he could get money on the production, whether the play subsequently ran or not.

I fully concede that, as the script stood, nothing much could have been done with it, but events during the rehearsal period certainly made it no better. There was, presumably, the Sommerville trial in July, as well as work on the recommenced *Emperor of America* series, which ran in *Collier's* from May through August of that year.

Despite his lively interest in the theatre, I doubt if Sax really possessed the abilities necessary to a successful playwright. Certainly a good sense of dialogue and situation is an essential in this field, while Sax was at his best as a descriptive writer. Later unsuccessful attempts at writing for the stage tend to bear out this judgement. In its original stage version, *The Body's Upstairs*, which ultimately became both the short story "Serpent Wind" and the novel *Hangover House*, was probably an adequate detective story play of late 1930s vintage, but certainly nothing more. The post-war attempt to introduce *The Shadow of Fu Manchu* as a theatre piece was, in my judgment, far from satisfactory. I thought the title grimly prophetic: it *was* just a shadow of the Devil Doctor. Unfortunately, a stage script rarely makes good material for a book, and so neither of the resulting novels was much good either.

On Finding Petrie's Correct Name (continued from page 28):

[5] David Braveman, in his article "Good Old Petrie" in *The Rohmer Review* #3, perceptively identified our author as the son and namesake of the great archaeologist, William Matthew Flinders Petrie. Braveman merely failed to uncover Dexter Flinders Petrie's *full* name---an entirely forgivable omission.

On Finding Petrie's Correct Name

by

Evelyn A. Herzog

In their pursuit of Fu-Manchu and their attempts to foil his schemes of world domination, Sir Denis Nayland Smith and Dr. Petrie had occasion to solve many mysteries, but one which they left for us to solve was the mystery of Petrie's first name. Unlikely as it seems, his full name never appears in the books which Petrie penned: a preposterous omission. Now, Petrie was not unique in being reticent about personal details---his type of self-effacing Watsonian narrator often is. [1] Nevertheless, the fact that he apparently did not care to tell us directly what his name was does not forbid us to speculate and reason out the truth of the matter.

It is first necessary to establish, if we can, why Petrie's first name was omitted from his texts; this will give a clue to the identity of the name. There are only a few possible explanations: (1) Petrie left it out of his manuscripts for some reason of his own. This cannot be the case. Petrie wasn't trying to hide his identity (and the suppressson of only a first name would hardly do that, anyway). He wasn't ashamed of his name: from all his accounts we see that he accepted himself, virtues and faults, with equanimity. Therefore, he did not intend the omission. (2) Petrie included it in his manuscripts but it was deliberately omitted by his editors, in all instances, from the published books. Also an unsatisfactory explanation. His editors may at times have disputed Petrie's style, but his name was not subject to debate. (3) Petrie included it in his manuscripts but, by mischance, it was changed on each occurrence into another word by the time the books went to press. Improbable though it seems, this theory is the only one which is not impossible; it must, therefore, be the truth.

How could it have happened that, although Petrie sometimes mentioned his given name in his narratives, it was never printed? The answer lies in his method of composition and in the quirks of the English language.

Petrie composed in longhand; we recall references to his rough notes, his writing-block and fountain-pen. He wrote his accounts during such breathing spaces as each case provided.

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These were not the best of circumstances for producing legible copy. Additionally, Petrie, traditionalist that he was, cannot have failed to adopt the time-honoured illegible handwriting style of the physician. Further, Petrie, like many others, found that longhand composition inevitably comes to rely upon abbreviations and initials to represent names and phrases that recur frequently. Petrie certainly abbreviated his own name when it occurred in his text, since it was the easiest of all phrases for him to recognize.

Unfortunately it was not Petrie who ultimately transcribed his accounts, due to his predilection for rallying to Nayland Smith's side in his skirmishes against Dr. Fu-Manchu and his organization. Petrie was simply not around to see his manuscripts through all stages of publication. In the course of the campaign against Fu-Manchu, Petrie was constantly on the move---up and down the whole of England and several times to Egypt. The pace of the events he chronicled was demanding. As he remarks (*The Insidious Dr. Fu-Manchu*, Chapter 24), ". . . my story bears me mercilessly on . . . I may not tarry, as more leisurely penmen, to round my incidents; they were not of my choosing. I may not pause to make you better acquainted with the figures of my drama; its scheme is none of mine." He had no time to edit extensively, any more than he had to compose in a leisurely manner.

However, Petrie was not willing for the story he had to tell to wait until he had the time to fully supervise its publication. He wanted his story in print, so that England and the world would know the danger it had faced and was facing at the hands of the Devil Doctor. A secondary reason may have been Petrie's need for some sort of income to support him during his participation in the fight; he, after all, was not a civil servant like Smith, salaried by the Government (though no salary could ever compensate for the job they had taken on). Petrie had sacrificed his medical career to serve in the campaign. To be sure, in the periods between skirmishes (whether a matter of days or years) Petrie returned to his suburban London (later, Cairo) practice, but his chronic absenteeism must have kept him from building it up to any lucrative degree. ("I think I have made it sufficiently evident in these records that my practice was not an extensive one." -- *The Return of Dr. Fu-Manchu*, Chapter 17.) His royalties were needed as some small backing for his extraordinary activities.

Since he could not himself do the editing job, Petrie was forced to rely on his literary agent and on his editor to produce a satisfactory version of his work. It ought to be said here that he was justified in this and that they did a quite creditable job. Except for this ironic loss of Petrie's given name, the agent and editor managed to publish highly readable narratives from manuscripts which must often have taxed their powers of divination. Other textual experts may find fault with the accuracy of the books as published, but I am not now prepared to do so.

Yet, despite their admirable work in having Petrie's longhand manuscripts transcribed into printable copy, they managed, on each and every occasion where it occurred, to misread the abbreviated version of Petrie's name as some other name or word which seemed to make sense in context, to neglect to check with Petrie about it, and to print it in so convincing a form that generations of readers have not seriously questioned the text.

What word could it have been---what word is it still---which so frequently accompanies Petrie's name in the text? Obviously, it is his title: Doctor.

A light begins to dawn. The word "Doctor", as a title, is almost always abbreviated "Dr.". Naturally, when Petrie referred to himself by title as he was composing, he wrote down "Dr. P.", which was rightly to be transcribed as "Doctor Petrie". But what if he had, absentmindedly, used the same abbreviation, "Dr. P.", to signify his actual name?

We know that the English language uses a variety of abbreviations for men's given names. Though not used so much in our day as in Petrie's, such abbreviations as "Wm." for William, "Thos." for Thomas, "Jno." for John, "Jas." for James, and "Geo." for George are recognizable to us. [2] It is reasonable to assume that Petrie used a current, more or less standard abbreviation for his first name in his notes. Unfortunately, it must have been one of the less common abbreviations which have since fallen into disuse. Can we not recover it?

We can. A rigorous investigation of common and uncommon men's given names reveals only one likely candidate: Dexter. It is a somewhat unusual but not outlandish [3] English-language man's name, of classical Latin derivation, and its first and last letters provide the typical abbreviation pattern for our "Dr.". But for its similarity to a more dominant and more commonly used abbreviation [4], it would never have been misread initially, nor escaped critical notice for all these years.

Our identification, therefore, is complete. It was Doctor Dexter Flinders Petrie who hastily penned the first Fu-Manchu accounts and abbreviated his own first name in the same way as he abbreviated his title; who declined to capitalize on his father's famous name, which he also bore as a middle name, by using it as an advertisement of his authorship [5]; who gave up time, which he could have used in putting the finishing touches on his books and discovering this nominative omission, to assist Nayland Smith in his campaign against the Devil Doctor; and who, in his own modest way, gave scant attention to the fact that, in their final version, he himself was never fully named in his own accounts of the adventures he shared with his allies. He made these sacrifices willingly, but now he has had his good name restored. Dr. Dexter F. Petrie is, for the first time, properly introduced to his public.

It is gratifying to have righted a wrong for such a person. Furthermore, this discovery reveals a pleasant irony which Petrie

himself would have been much too modest to dwell on, namely, that in his person the doctor "Dexter" fought the most "sinister" Doctor: Fu-Manchu. What could have been more fitting? What more "right"?

◁dPf▷

NOTES: [1] The nameless narrator of the Dupin stories comes to mind. The narrator of the Uncle Abner stories was even more close-mouthed and failed to record the last name of the man who was his own uncle and the hero of his tales. Watson himself was tantalizingly reticent about details of his own life: the quantity and identity of his wives, for example, has offered a wide field for speculation.

[2] In our literary field we recall with dubious pleasure the "unspeakable Thos. T. Knapp" and "Jas. Bowels & Son (The Practical Undertakers)" ("Bowels by name and Bowels by nature," according to Lugg), with whom Albert Campion was acquainted in *Mystery Mile* and *More Work for the Undertaker*, respectively. Probably the ultimate literary commentary on the abbreviation of men's names comes from Her Grace, the Dowager Duchess of Denver, in this passage from Dorothy L. Sayers' *Clouds of Witness*:

> ". . . this Mr. Goyles--such a terible name, Mary dear, I can't say I ever cared for it, even if there had been nothing else against him--especially as he would sign himself Geo. Goyles--G. e. o. you know, Mr. Parker, for George, and I never *could* help reading it as Gargoyles . . ."

[3] Dexter, a rather elegant name, is still in use today, unlike names borne by other characters in Victorian and Edwardian writing. Petrie himself acquainted us with *Nayland* Smith and Sir *Crichton* Davey, for example.

[4] The doubling of abbreviations can be a bother, as Chief Detective-Inspector Alleyn complained in *The Nursing Home Murder* (by Ngaio Marsh with Dr. H. Jellett):

> "Everybody talks to me about 'P.M.s' . . . and I never know whether they mean post-mortem or Prime Minister. Really, it's very difficult when you happen to be involved with both . . . As you know, Lady O'Callaghan urged the inquest and threatened to appeal to the P.M. However, the coroner ordered the inquest, which opened on Saturday a.m. and was adjourned for a P.M. which has been going on during the week-end p.m. and a.m. You see how tricky it all is?"

There are possible difficulties in distinguishing "amplitude modulation" from "ante meridian", "Street" from "Saint", and "manuscript" from the female version of "Mister", and it is perhaps as well that the British decimal currency system has removed the unhallucinogenic "L.s.d." from common monetary usage.

NOTES concluded on page 24

Letters, continued from page 20

From a gimlet-eyed reader who wishes to remain uncredited:

In *TRR* #17 ("A Question of Time") Mr. Van Ash states that Fu Manchu's *elixir vitae* did not make him grow younger. But in *The Trail of Fu Manchu*, Chapter 62, Petrie treats the dying Fu Manchu with the mysterious "essential oil", and after a night-long vigil:

> "Dr. Fu Manchu was growing younger, hour by hour...
>
> "Ten years---twenty years---a hundred years---had been shed by the speaker as a snake discards its old skin."

From *Barry M. Carroll*:

Just recently I have taken a job with a dealer in Oriental antiques. While at work I have had the chance to read a number of books from his library of Orientalia. I have found a very interesting quotation which is worth passing on. This is from Waddell's *Tibetan Buddhism with its Mystic Cults, Symbolism and Mythology*, originally published in 1895 under the title *The Buddhism of Tibet, or Lamaism*. It is a book that Rohmer, or at least Dr. Councell, might well have owned, and it remains an authoritative treatment of the subject today. If you have ever wondered where Rohmer got the name Si-Fan, dig this passage from a chapter on the Grand Dalai Lamas:

"The ninth is the only Grand Lāma of Lhāsa ever seen by an Englishman. He was seen by Manning in 1811, while still a child of six years old. Manning relates that: 'The Lāma's beautiful and interesting face and manner engrossed almost all my attention. He was at that time about seven years old; had the simple and unaffected manners of a well-educated princely child. His face was, I thought, poetically and affectingly beautiful. He was of a gay and cheerful disposition, his beautiful mouth perpetually unbending into a graceful smile, which illuminated his whole countenance. Sometimes, particularly when he looked at me, his smile almost approached a gentle laugh. No doubt my grim beard and spectacles somewhat excited his risibility. . . . He enquired whether I had not met with molestations and difficulties on the road,' etc. This child died a few years afterwards, assassinated, it is believed, by the regent, named Si-Fan."

△ ▽ △ ▽ △ ▽ △ ▽ △ ▽ △

FORECAST: The only definite forecast I'll make is that there *will* be further issues of *The Rohmer Review*, and that the waiting period until next issue will not be quite as long as for this one. There are some interesting Rohmer reprints on hand, and much bibliographical material, and some articles by faithful contributors. Stay tuned!

THE ROHMER REVIEW No. 18 Spring/Summer 1981

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BIBLIOGRAPHICA ROHMERIANA

by Robert E. Briney

Introduction. It is the purpose of this department to provide a bibliographic record of the writings of Sax Rohmer, with as much significant detail as possible. We hope eventually to be able to list all the hardcover and paperback editions of each of Rohmer's books, plus magazine and anthology appearances of the serials and shorter works. Information regarding illustrations (including dust jackets and paperback covers) will be given where available. Discussions of textual differences between various editions will be included.

Although the body of information currently on hand is more extensive than in any previously published bibliography of Rohmer material, it is still incomplete in several respects. For this reason, and because of the limitations of space in the Review itself, the bibliography is being issued as a series of supplements. It is hoped that publication in this preliminary form will stimulate our readers to provide corrections and additions, so that a more complete bibliography may eventually be published in permanent form.

Sources. The bibliographic data to be presented have been compiled from examination of the actual books, wherever possible, and from the following standard library sources:

BOOKS IN PRINT (1928)
CUMULATIVE BOOK INDEX
LIBRARY OF CONGRESS CATALOGUE OF PRINTED CARDS
NATIONAL UNION CATALOGUE
LIBRARY OF CONGRESS CATALOGUE OF COPYRIGHT ENTRIES
BRITISH MUSEUM GENERAL CATALOGUE OF PRINTED BOOKS
BRITISH NATIONAL BIBLIOGRAPHY
READER'S GUIDE TO PERIODICAL LITERATURE

In addition, certain specialized reference works in the area of science fiction and fantasy have been consulted:

THE CHECKLIST OF FANTASTIC LITERATURE, by E. F. Bleiler (1948)
AN INDEX ON THE WEIRD AND FANTASTICA IN MAGAZINES, by Bradford M. Day (1953)
SAX ROHMER. A BIBLIOGRAPHY, by Bradford M. Day (1963)
BIBLIOGRAPHY OF ADVENTURE, by Bradford M. Day (1964)
[containing a revised edition of the Rohmer list]
A HANDBOOK OF SCIENCE FICTION AND FANTASY, by Donald H. Tuck
(2nd edition, 1959).

Finally, a large portion of the information on Rohmer stories in periodicals has been supplied by Thomas M. Moriarty of New York and William J. Clark of Los Angeles. Most of this information comes from examination of the actual magazines.

The first installment of the Rohmer bibliography covers the six collections of miscellaneous short stories. In listing the contents of these collections, we give for each story the first British and/or first American magazine publication, where known, provided that this magazine appearance preceded the publication in book form. Information on reprints in magazines and anthologies has been omitted. These data will appear in a detailed short story and serial checklist to be published later.

THE HAUNTING OF LOW FENNEL

C. Arthur Pearson: London 1920 11-252 pp.
Cover: bright green with black letters

" 1924 11-252 pp.
Cover: blue with gold letters
(publisher's monogram on front cover)

Contents:

The Haunting of Low Fennel		
The Valley of the Just: A Story of the Shan Hills	Pictorial Review	Sept. 1917
The Blue Monkey		
The Riddle of Ragstaff		
The Master of Hollow Grange		
The Curse of a Thousand Kisses		
The Turquoise Necklace =The Broom of the Desert	Popular Magazine	1 Jan. 1914

Note--All stories except "The Blue Monkey" were included in the U.S. edition of TALES OF EAST AND WEST (1933). "The Blue Monkey" is a story of Nayland Smith and Dr. Petrie, who appear pseudonymously (Smith is called "Mr. East").

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SALUTE TO BAZARADA AND OTHER STORIES

Cassell & Co.: London 1939 1-311 pp.
Cover: black with red letters

Contents:

Salute to Bazarada (a 192-page "novel")		
ch. 1-6 = The Jade Serpent	Collier's	18 Sept. 1937
ch. 7-11 = The Red Doctor	Collier's	9 Oct. 1937
ch. 12-16 = Tunnel of the Apes	Collier's	13 Nov. 1937
ch. 17-21 = Black Magic	Collier's	5 Feb. 1938
ch. 22-26 = The Mummy That Walked	Collier's	15 Jan. 1938
ch. 27-32 = Death in the King's Room	Collier's	6 Aug. 1938
Investigations of Paul Harley:		
The Treasure Chest Murders		
Death of Boris Korsakov		
Skull Face		
Sheba's Love Pearls	Liberty	14 Feb. 1931
Limehouse Rhapsody =Salute to Limehouse	This Week	11 Oct. 1936

Note--The six Bazarada episodes appear exactly as in the magazine versions; no attempt was made to rewrite them into a genuine novel.

TALES OF CHINATOWN

Cassell & Co.: London	May 1922		1-322 pp.
Doubleday, Page & Co. "First edition"	Sept. 1922	Cover: black with black letters on red panel	1-376 pp.
A. L. Burt	1924	Cover: red with red letters on gold panel (black letters on spine)	1-376 pp.
McKinlay, Stone & Mackenzie			
Popular Library #217	1950	Pbk.	3-224 pp.

Contents:

The Daughter of Huang Chow	Detective Story Mag.	31 Dec. 1921
Kerry's Kid	Detective Story Mag.	8 Apr. 1922
The Pigtail of Hi Wing Ho	Blue Book	June 1916
The House of Golden Joss	Collier's	7 Aug. 1920
The Man with the Shaven Skull	Collier's	18 Sept. 1920
The White Hat	Collier's	13 Nov. 1920
Tchériapin = Dr. Kreener's Last Experiment	Detective Story Mag.	4 Feb. 1922
The Dance of the Veils		
The Hand of the Mandarin Quong = The Mystery of the Shrivelled Hand	Munsey's Magazine	Feb. 1922
The Key of the Temple of Heaven	Red Book	Mar. 1917

Notes--The Popular Library edition cites the original title of "The Hand of the Mandarin Quong" as "The Hand of the White Sheekh."

Series characters: "Red" Kerry in the first two stories, Malcolm Knox (friend of Paul Harley) in "The Pigtail of Hi Wing Ho" and "The Hand of the Mandarin Quong," and Paul Harley in the three Collier's stories.

Cover (by Earle K. Bergey) on Popular Library edition: a beautiful Eurasian, clad in a daring black sheath dress, and a white-suited young Englishman stare in horror at a long-nailed, green hand extending from an open casket. An enormous cobweb spreads across the bright red background.

Dust jacket (by ?) on Burt edition: a teeming Chinatown street figured in green and yellow on a black background. Spine white with black lettering.

TALES OF EAST AND WEST

Cassell & Co.: London Sept. 1932 9-288 pp.
Cover: tan with black letters
" 2nd ed. Jan. 1934 9-288 pp.
" 3rd ed. Jan. 1935 9-288 pp.

Contents:

I. Tales of the East

1.	The Black Mandarin	(sr-3 parts)	Collier's	4-18 Nov. 1922
2.	Father of Thieves		Collier's	22 Feb. 1930
3.	The Turkish Yataghan		Collier's	2 Jan. 1932
4.	Spirit of the Black Hawk		Collier's	23 Apr. 1932
5.	Fires of Baal		Collier's	9 Nov. 1929

II. Tales of the West

1.	Mark of the Monkey	Britannia & Eve	Apr. 1931
		Collier's	27 June 1931
2.	The Squirrel Man	Collier's	15 Aug. 1931
3.	The Cardinal's Stair =Red Robe	Illus. Det. Mag.	June 1932
4.	Torture =Two Brave Hearts	Collier's	21 June 1930
5.	The M'Villin =The McVillin; Being Some Account of What Befell Him at the Chateau des Ibels (byline: A. Sarsfield Ward)	Pearson's Mag.	Dec. 1906

Notes--Series characters: Paul Harley in "The Black Mandarin," Omar of Ispahan in "Father of Thieves," Nayland Smith in "The Turkish Yataghan" (with Shan Greville) and "Mark of the Monkey" (with Dr. Petrie).

Dust jacket (by ?) for 3rd edition: orange stylized Oriental face on black and white background.

TALES OF EAST AND WEST
Thirteen little masterpieces of death and fear and terror

The Crime Club: N.Y. Apr. 1933 3-345 pp.
Cover: black with yellow letters and yellow design (adapted from dust jacket)

A. L. Burt 1934

Contents:

I. Tales of the East

*The Black Mandarin
**The Valley of the Just: A Story of the Shan Hills
**The Turquoise Necklace
**The Curse of a Thousand Kisses
*Spirit of the Black Hawk
*The Turkish Yataghan
Light of Atlantis Collier's 23 Jan. 1932

II. Tales of the West

**The Haunting of Low Fennel
At the Palace da Nostra Collier's 11 Jan. 1930
**The Master of Hollow Grange
*The Cardinal's Stair
**The Riddle of Ragstaff
*Torture

* - from TALES OF EAST AND WEST, British edition, q.v.
** - from THE HAUNTING OF LOW FENNEL, q.v.

Notes--Series character: Paul Harley in "At the Palace da Nostra."

Dust jacket by Decko (?): two sinister Orientals with knives.

TALES OF SECRET EGYPT

Methuen: London		1918		1-312 pp.
"		1920	(F'cap 8vo)	
"	5th ed.	1922	(small 8vo)	1-240 pp.
R. M. McBride: N.Y.		Feb. 1919		1-313 pp.
			Cover: green with purple letters	
"	2nd ptg.	Nov. 1920		
A. L. Burt		1921	Cover: red with black letters	
McKinlay, Stone & Mackenzie		1926 (?)		

Contents:

Part I. Tales of Abû Tabâh

I. The Yashmak of Pearls
II. The Death-Ring of Sneferu
III. Lady of the Lattice
IV. Omar of Ispahan
V. Breath of Allah
VI. The Whispering Mummy

Part II. Other Tales

I.	Lord of the Jackals		
II.	Lure of Souls	Top-Notch Mag.	1 Dec. 1918
III.	The Secret of Ismail		
IV.	Harun Pasha		
	=Haroun Pasha	Popular Mag.	23 Apr. 1915
V.	In the Valley of the Sorceress	Pictorial Review	Dec. 1916
VI.	Pomegranate Flower		

Notes--Dust jacket (by ?) on Burt edition: panel of hieroglyphics at bottom, trio of white-robed story-tellers against desert background at top.

Frontispiece (by Thelma Gooch) in MSM edition: scene from "The Yashmak of Pearls," p. 22--"She stood swaying . . . entranced . . ."

BIBLIOGRAPHICA ROHMERIANA

by Robert E. Briney

Addenda to first installment (with thanks to Douglas Rossman and Tom Moriarty for most of the additions).

TALES OF SECRET EGYPT

Methuen & Co.:	London	29 Aug. 1918		1-312 pp.
"	2nd ed.	Oct. 1918		
"	3rd ed.	Aug. 1920	(F'cap 8vo; "Cheap Edition")	1-240 pp.
		Cover: blue with black letters on front and spine		
"	4th ed.	Jan. 1921		1-240 pp.
"	5th ed.	July 1922	(small 8vo)	"
"	6th ed.	Jan. 1924	(Crown 8vo, cheap form)	"
"	7th ed.	Mar. 1925	"	"
"	8th ed.	1926		"
		Cover: same as on 3rd edition		

Notes--The 240-page Methuen editions omit three stories from the first edition: "Lure of Souls," "The Secret of Ismail," and "Harûn Pasha."

The A. L. Burt edition (U.S.) exists in a dark green cover with gold lettering, as well as in red cover with black letters.

The full title of the third tale of Abû Tabâh is "The Lady of the Lattice."

TALES OF CHINATOWN

Reprint editions from Cassell exist; in particular, this title was included in the "Cassell Half-Crown Fiction" series in the early 1930's.

SALUTE TO BAZARADA

Notes--The binding is black, with the title in black letters on a red panel on the spine.

The Paul Harley story "Skull Face" is a rewritten version of "The Man with the Shaven Skull" from TALES OF CHINATOWN. The plots are identical, and the bulk of the text in the two stories is the same. The only differences are that the locale has been shifted to Cairo and most of the proper names changed.

The story "The Treasure Chest Murders" is quite similar in plot and background to "The Case of the Tragedies in the Greek Room" from THE DREAM DETECTIVE.

Uniform editions. Many of Sax Rohmer's books were reprinted in one or more sets of matching volumes. Rather than repeat the descriptions of these uniform editions for each title individually, we give a description here.

McKinlay, Stone & Mackenzie "Masterpieces of Oriental Mystery" series

The Rohmer titles in this series were $4\frac{3}{4}$ by $7\frac{1}{2}$ inches in overall size, bound in blue cloth. The front cover is decorated with a pseudo-Chinese ideograph in colorless embossing. On the spine, in gold stamping, appear the series title, the author's name, and the title of the book, separated by panels containing a stylized flower design. The title page of each book carries a small line drawing of a mustachioed Oriental. The texts were printed from the same plates as the original U. S. editions.

P. F. Collier & Son "Orient Edition"

The books are the standard 19½ cm size ($5\frac{1}{2}$ by $7\frac{5}{8}$ inches), bound in black cloth. On the front cover, in colorless embossing, is a design of a bearded Oriental head against a spider-web background; woven into the web are the words "Intrigue," "Mystery," and "Love." On the spine, the title and author's name are printed in gold, together with a small variant of the head-and-spiderweb design. Each title page has the inscription "The Orient Edition," plus a small design of a winged globe. The texts were printed from the same plates as the original Doubleday editions.

In addition to the above, there are at least three "standard formats" of British reprint editions:

C. Arthur Pearson, Ltd.

The reprint editions are 19 cm in size (about 5 by 7½ inches), bound in blue cloth. Title, author's name, and "Pearson" are stamped in gold on the spine. The front cover carries a rectangular border in gold with small flowers in the corners, and the publisher's collophon (the initials C P A Ltd. encircled by elaborate scrollwork) in the center.

Cassell & Co. "Popular Editions."

These vary in color of binding, and also slightly in size (most being $4\frac{3}{4}$ by 7½ inches). Title, author's name, and "Cassell" are printed on the spine; the front cover has a single-line rectangular border, enclosing a small circular design showing stylized buildings against a cloudy sky, with a bridge in the foreground. The publisher's collophon, a lighted lantern suspended over an open book, appears either on the spine or on the title page, or both.

Cassell & Co. "Shilling Novels" and "Eighteenpenny Novels" series.

These are really the same series, before and after an increase in price. The books are labelled by the publisher as "Cheap Editions." They are small ($4\frac{1}{2}$ by $6\frac{7}{8}$ inches), bound in black cloth. The front cover has an overall wallpaper-like design in gold; title and author's name are printed in gold on a black panel set into the design, and also appear in a similar panel on the spine. Dust jackets are also uniform in design: title and author's name on a red band across the top, "Cassell's Shilling (or Eighteenpenny) Novels" in a white band at the bottom, with a three-color illustration framed in between.

EGYPTIAN NIGHTS

Some Account of the Investigations of Bimbâshi Barûk

Robert Hale Ltd.: London 1944 Cover: red cloth, title in gold on spine 7-222 pp.

The text of EGYPTIAN NIGHTS is the same as that of BIMBÂSHI BARÛK OF EGYPT (q.v.) except that EGYPTIAN NIGHTS is presented as a continuous narrative, a "novel" divided into forty individually-titled chapters. The correspondence between these chapters and the ten stories in the U.S. edition is indicated in the list of contents for the latter.

A notation in both the British and U.S. editions states that "Sax Rohmer's novels are published simultaneously in London and New York."

EGYPTIAN NIGHTS is a typical war-time product: printed on thin paper, with very narrow margins and no superfluous end-pages.

BIMBÂSHI BARÛK OF EGYPT

R. M. McBride & Co.: N.Y. Apr. 1944 11-312 pp.
"First edition" Cover: blue, with title in gold on spine

Contents:

1.	Mystery Strikes at Ragstaff Hill (ch. 1-5)		
	=A Heart in Her Hands	Collier's	31 May 1941
2.	The Bimbâshi Meets Up with A 14 (ch. 6-9)		
	=Pool o' the Moon	Collier's	23 Aug. 1941
3.	Murder Strikes at Lychgate (ch. 10-13)		
	=Four-and-Twenty Cobblers	Collier's	11 Apr. 1941
4.	The Laughing Buddha Finds a Purchaser (ch. 14-16)		
	=Laughing Buddha	Collier's	21 Feb. 1942
5.	Warning from Rose of the Desert (ch. 17-21)		
	=	Chambers' Journal	
6.	Lotus Yuan Loses Her Vanity Case (ch. 22-24)		
	=Blue Anemones	Collier's	19 Sep. 1942
	"	Illustrated London News	12 Nov. 1942
7.	The Scarab of Lapis Lazuli (ch. 25-28)		
	=Serpent Wind	Collier's	7 Nov. 1942
8.	Vengeance at the Lily Pool (ch. 29-31)		
	=The Man Who Killed Blackbirds	Collier's	13 Feb. 1943
9.	Adventure in the Libyan Desert (ch. 32-34)		
10.	Pool-o'-the-Moon Sees Bimbâshi Barûk (ch. 35-40)		

Note--Dust jacket by Willard Fairchild on McBride edition: figures of woman and turbaned man against background of full moon and palm trees, crudely drawn in black and orange.

THE MOON IS RED

Herbert Jenkins: London	Feb. 1954		7-188 pp.
		Cover: red, with title in black on spine	
"	1956		7-188 pp.
Digit #R824	1964	Pbk.	5-160 pp.

Notes--Dust jacket on Jenkins edition: frightened girl cowering away from menacing shadow on window-blind.

Cover by Michel (?) on paperback: girl in green negligee being stalked by hulking, masked figure, against pale red and gray background.

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THE ORCHARD OF TEARS

Methuen & Co.: London	24 Oct. 1918	(Crown 8vo)	1-250 pp.
2nd ed.	14 July 1921	(F'cap 8vo)	1-250 pp.
		Cover: blue, with black lettering and borders on front and spine	
3rd ed.	Feb. 1922	(F'cap 8vo)	
4th ed.	May 1924	(Crown 8vo, cheap form)	1-250 pp.
		Cover: green, with black lettering and border on front and spine	
5th ed.	1925	(Crown 8vo, cheap form)	
		Cover: green, with black lettering on front and spine	

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YELLOW SHADOWS

Cassell & Co.: London	Sept. 1925		
2nd ed.	Sept. 1925		
3rd ed.	July 1927	("Popular Edition")	1-313 pp.
		Cover: bright red, title and colophon in gold on spine, standard Cassell design on front	
Doubleday, Page & Co.	Apr. 1926		1-299 pp.
A. L. Burt & Co.	1928		1-299 pp.
		Cover: orange, title in black; design of doorway and shadow, also in black	
McKinlay, Stone & MacKenzie			1-299 pp.
P. F. Collier & Son			

Periodical publication:	London Daily Graphic (? part serial)	25 May - 7 July 1925
	Short Stories (4 part serial)	10 Mar.-25 Apr. 1926

Notes--Series character: Superintendent Daniel "Red" Kerry.

MSM edition has frontispiece showing bearded, moustached mandarin holding out hand. Caption reads "One of these elusive figures which merge with the mists of Limehouse."

BAT WING

Cassell & Co.: London	12 Jan. 1921		1-306 pp.
	1 Mar. 1921	(small size, cheap binding)	1-250 pp.
	Sept 1922	("Cheap Edition")	
	Jan. 1925	("Popular Edition")	1-306 pp.
		Cover: gray with blue lettering; publisher's collophon on spine	
	Sept./Oct. 1925		1-306 pp.
		Cover: same as preceding edition	
	June 1927		1-306 pp.
		Cover: green with black lettering; standard Cassell design on front	
Doubleday, Page & Co.	Apr. 1921		3-333 pp.
		Cover: dark red with black lettering (see below)	
A. L. Burt & Co.	1925 (?)		3-333 pp.
McKinlay, Stone & Mackenzie			
Caxton House	1939		3-333 pp.
Periodical publication:	Short Stories (5 part serial)		Feb.-June 1921

Notes--There is a "Cassel's Shilling Novels" edition, circa 1930.

Series characters: Paul Harley and Malcolm Knox.

The Doubleday edition has a frontispiece by Arthur Schwieder, illustrating the passage "When the woman raised her arms . . . the shadow on the blind was . . . like that of a bat." (p. 118)

The cover on the Doubleday edition has a single-line border in black, and a small design picturing a bat's wing pierced by a knife appears under the title; this design is repeated on the spine.

Dust jacket on Caxton House edition: red band at top with title in white; blue and black design of crystal gazer below.

Regarding the "Sept./Oct. 1925" date on one of the Cassell editions: an edition dated Sept. 1925 exists, but the publishing history in later editions gives this date as Oct. 1925 instead.

THE DREAM DETECTIVE
Being Some Account of the Methods of Moris Klaw

Jarrolds: London			
1st ed.	Apr. 1920		7-256 pp.
2nd ed.	May 1920		
3rd ed.	Aug. 1921	('Popular Edition')	7-256 pp.
		Cover: blue with black lettering; colorless embossed designs on spine and front, "Fry's Breakfast Cocoa" in colorless embossing on back	
4th ed.	1924		
Doubleday, Page & Co.	May 1925		1-309 pp.
A. L. Burt	1927		1-309 pp.
		Cover: maroon with gold lettering	
McKinlay, Stone & Mackenzie			1-309 pp.
Pyramid Books #R-1316	July 1966	Pbk.	7-191 pp.

Contents:

*First Episode:		Case of the Tragedies in the Greek Room
*Second	" :	Case of the Potsherd of Anubis
Third	" :	Case of the Crusader's Axe [spelled 'Ax' in U.S. edition]
*Fourth	" :	Case of the Ivory Statue
*Fifth	" :	Case of the Blue Rajah
Sixth	" :	Case of the Whispering Poplars
Seventh	" :	Case of the Chord in G
Eighth	" :	Case of the Headless Mummies
Ninth	" :	Case of the Haunting of Grange
Tenth	" :	Case of the Veil of Isis

*Periodical publication, under the series title "The Methods of Moris Klaw:"

The Tragedies in the Greek Room	All-Story	13 Feb. 1915
The Potsherd of Anubis	"	27 Feb. 1915
The Ivory Statue	"	13 Mar. 1915
The Blue Rajah	"	27 Mar. 1915

Notes--In the British editions, the title is hyphenated. Some or all of the British editions omit the episode "The Chord in G."

The Jarrolds first edition contains a frontispiece and illustrations by W. Dewar. Later editions have only the frontispiece.

Dust jacket by Arthur Schwieder on Doubleday and Burt editions: full-length portrait of Klaw, clad in dark red greatcoat and carrying a top-hat in his hand. This jacket design was reproduced in black and white as a frontispiece in the MSM edition, with caption: "A large-framed man, with snow-white hair cut close to his skull, French fashion."

Cover by J. Lombardero on Pyramid paperback: head-and-shoulders portrait of Klaw, surrounded by symbols of his cases--an Egyptian mummy case, a barren tree, a skull, a parrot, a jewel, a white rat, and a hooded figure.

DOPE

A Story of Chinatown and the Drug Traffic [British subtitle]
A Tale of the Drug Traffic [U. S. subtitle]

Cassell & Co.: London	Aug. 1919	(two printings)	3-304 pp.
	Sept. 1919		
	Oct./Nov. 1919		
	Jan. 1920		
	Aug. 1920	('Cheap Edition')	1-243 pp.
		Cover: grayish-blue pebbled cloth	
	Jan. 1924	('Popular Edition')	3-304 pp.
		Cover: gray title in blue on spine; standard Cassell design on front	
	1931	(small 8vo)	15-380 pp.
		('Shilling Novels' series)	
R. M. McBridge & Co.	Sept. 1919	(two printings)	1-385 pp.
3rd prtg.			
4th prtg.	Feb. 1920		
A. L. Burt	1921		1-385 pp.
		Cover: olive green pebbled cloth with black lettering (known also without the pebbling)	
McKinlay, Stone & Mackenzie			1-385 pp.
(Two states are known; see note below.)			
Periodical publication: Detective Story Magazine (8 part serial)			22 July-9 Sept. 1919

Notes--Series character: Chief Inspector Daniel "Red" Kerry. The Cassell editions contain a brief "Prefatory Note" dated June 1919, hinting that "Red" Kerry is based on "a well-known ex-member of the Criminal Investigation Department." This note is missing from some or all of the U. S. editions.

The publishing history given in the Aug. 1920 Cassell edition calls that edition a 'Popular Edition,' and lists Nov. 1919 as the date of an earlier edition. In the Jan. 1924 Cassell edition, the Aug. 1920 printing is referred to as a 'Cheap Edition,' and the earlier edition is dated Oct. 1919 rather than Nov.

One state of the MSM edition uses the plates of the first McBride edition; the copyright page carries the date Sept. 1919, and the publisher's name is underlined. In a later MSM printing, the date and the underlining were removed.

Frontispiece by D. Alton Valentine in MSM edition: ""Are you ready for us, Sin?' asked Sir Lucien."

DOPE

Notes--(continued)

Dust jacket on Cassell 1931 edition (signature illegible): frightened girl in low-cut gown in foreground, Sin Sin Wa in background with bird on shoulder; done in tones of red, blue, and black. (The bird is supposed to be a raven, but it looks more like a vulture.)

Dust jacket on McBride and Burt editions (by Russel Crof . . . (?)): stout Chinese seated in chair, winking at viewer; title in green on dark background.

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THE EXPLOITS OF CAPTAIN O'HAGAN

Jarrolds: London	Dec. 1916	3-4, 11-231 pp.
	May 1918	
	June 1919	
	May 1930	
	May 1935	1-2, 13-220 pp.
		Cover: redcloth with title in black
Bookfinger: N.Y.	1969	3-4, 11-231 pp.
"First American edition"		Cover: black with title in gold on spine

Contents:

A Necessary Foreward	
*Exploit the First:	He Patronises Pamela
Exploit the Second:	He Clears the Course for True Love
*Exploit the Third:	He Meets the Leopard Lady
Exploit the Fourth:	He Buries an Old Love
*Exploit the Fifth:	He Deals with Don Juan
Exploit the Sixth:	He Honours the Grand Duke

*Periodical publication, under the series title "Captain O'Hagan at Large:"

He Patronizes Pamela	McClure's	Nov. 1913
The Leopard Lady	"	Dec. 1913
He Deals with Don Juan	"	Jan. 1914

Notes--The first edition contains a frontispiece and illustrations by Cyrus T. Cuneo. They may be the same illustrations that appeared in the magazine version.

The Bookfinger edition is a facsimile of the first Jarrolds edition, without the illustrations. Although the book is dated 1968, it was not placed in circulation until 1969.

FIRE-TONGUE

Cassell & Co.: London	Sept. 1921		1-306 pp.
	Dec. 1921		"
	1923	('Cheap Edition')	"
	July 1926	('Popular Edition')	"
	Aug. 1927	('Popular Edition')	"
		Cover: red with black lettering; standard Cassell design on front	
	1931 (?)	('Cassell's Shilling Novels')	
	193?	('Cassell's Eighteenpenny Novels')	
Doubleday, Page & Co.	Jan. 1922		1-304 pp.
		Cover: gray with black lettering (see below)	
A. L. Burt	1924		1-304 pp.
		Cover: red with gold lettering (see below)	
McKinlay, Stone & Mackenzie			1-304 pp.

Periodical publications: Collier's (12 part serial) 25 Dec. 1920-12 Mar. 1921 (illustrations by John Clement Coll)

Notes--Series character: Paul Harley. The three U. S. editions have a frontispiece by John Clement Coll, illustrating the passage "At the moment that I set eyes on this apparently supernatural spectacle, the hearers rose and fled in a body" (p. 274). In the caption, "hearers" is a misprint for "bearers."

The front cover of the Doubleday edition bears a large design in black of the "sacred flame," adapted from Coll's frontispiece. The Burt edition carries the same design in gold.

The dust jacket of the Burt edition pictures a large flaming torch against a solid-color background. Dust jackets exist with the design and title in orange against a black background, and also with design and title in red against a dark brown or maroon background.

THE ROMANCE OF SORCERY

Methuen & Co.: London		1914	(Demy 8 vo)	v-vii, 1-320 pp.
			Cover: red with title in gold on spine and colorless embossing on front	
	2nd ed.	30 Aug. 1923	(Crown 8vo)	7-223 pp.
			Cover: light green with black lettering and border on spine and front	
	3rd ed.	1927	(Crown 8vo)	7-223 pp.
			Cover: orange with black lettering and border on spine and front	
E. P. Dutton & Co.		1924		7-223 pp.
			Cover: red	
Paperback Library #65-281		Feb. 1970	Pbk.	7-236 pp.

Notes--Several sources refer to a U. S. edition (from Dutton) in 1914 or 1915, but the existence of this edition has yet to be verified.

The British first edition is a large, thick book (nearly 6 by 9 inches), illustrated with twelve plates on coated paper. The illustrations are taken from old prints and engravings, and from photographs. Later editions are considerably abridged, and lack the introduction and the illustrations.

Tn the British "Second and cheaper edition" the date of publication for the first edition is given as 24 Sept. 1915, while in the third edition this date is given as 24 Sept. 1920. Both of these dates are in error, as the first edition plainly states "First published in 1914," and copies are known with presentation inscriptions dated 1914. The significance of the other dates remains obscure.

A portion of the first chapter (the section titled "The Elementals") appeared in the London Globe prior to publication of the book.

Dust jacket on the Methuen third edition: two stylized Egyptian figures in solid black, outlined in red.

by R. E. Briney

THE SECRET OF HOLM PEEL and Other Strange Stories, by Sax Rohmer
Ace Books #75750 May 1970 pp 9-191 60¢
Cover by Lou Marchetti; title page sketch by Jack Gaughan

Contents:			
The Secret of Holm Peel (original byline: Sarsfield Ward)	Cassell's Magazine		Dec 1912
The Owl Hoots Twice	Collier's	14	Feb 1948
A House Possessed	The New Magazine		Dec 1912
The Eyes of Fu Manchu	This Week (sr 2)	6 & 13	Oct 1957
The Mystery of the Marsh Hole (original byline: A. Sarsfield Ward)	Pearson's Magazine		Apr 1905
Bazarada	?		
For Love of Mistress Mary *may* be the same as: Black Roger	Short Stories Illus.	30	May 1914
Brother Wing Commanders	Chambers's Journal		Jun 1942

NOTE: With the exception of "The Owl Hoots Twice" and "The Eyes of Fu Manchu," no previous U.S. publication of these stories is known. (Short Stories Illustrated was a British magazine, a companion to Penny Pictorial and The London Magazine.)

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WULFHEIM, by Michael Furey (pseudonym of Sax Rohmer)
London: Jarrolds Publishers Ltd. 1950 pp vi,7-208 9/6
Nov 1951 6/-

NOTE: This is an occult novel, based on a play which Rohmer wrote in 1926 but which was never published or produced. "Furey" was the maiden name of Rohmer's mother. The existence of this play and book, and further details concerning them, are revealed in MASTER OF VILLAINY by Elizabeth Sax Rohmer and Cay Van Ash.

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The "Sumuru" Series

1. SINS OF SUMURU [U. S. title: NUDE IN MINK]
London: Herbert Jenkins Nov 1950 pp 9-224 8/6
2nd impression pp 9-224 6/-
Cover: red, with title & author in black on spine; dj signed T.W., shows Oriental staircase with shadow of turbanned figure on wall.

London: Digit Books #R835 1964 pp 5-158 2/6
Cover: full-length portrait of woman in Grecian gown, against background of Moorish arches; colors predominantly red and black.

NOTE: The British dj and pb cover both quote the title as THE SINS OF SUMURU.

as NUDE IN MINK
N.Y.: Fawcett Publications Gold Medal pb #105 Apr 1950 pp 3-174 25¢
Gold Medal pb #321 1953(?)
Cover of 1950 edition shows man accosting the "nude in mink" on dark street.

NOTE: The book was based on a BBC radio serial broadcast in 1946.

2. SLAVES OF SUMURU [U.S. title: SUMURU]
London: Herbert Jenkins Mar 1952 pp -190 9/6

Panther Books #1074 pb Jun 1960 pp 7-156 2/6
Cover by Schulz: Buddha-like statue holding upraised dagger, with exotic girl crouching before it.

as SUMURU
N.Y.: Fawcett Publ. Gold Medal #199 pb Nov 1951 pp 5-179 25¢
Cover: profile view of seated seminude woman, with smaller figure of nude girl at right.
Gold Medal #s757 pb Apr 1958 pp 5-159 35¢

NOTE: The endings of the U.S. and British editions differ: in the U.S. edition, Drake Roscoe joins Sumuru's organization, but in the British edition he does not.

3. VIRGIN IN FLAMES [U.S. title: THE FIRE GODDESS]
London: Herbert Jenkins Jan 1953 pp 7-204 9/6

as THE FIRE GODDESS
N.Y.: Fawcett Publ. Gold Medal #283 pb Dec 1952 pp 5-192 25¢
Cover: girl in harem costume being engulfed in flames

4. SAND AND SATIN: A Sumuru Story [U.S. title: RETURN OF SUMURU]
London: Herbert Jenkins Mar 1955 pp -191 9/6
cheaper edition: 1957 6/-

Digit Books #R843 pb 1964 pp 5-158 2/6
Cover: reclining girl in white coctail dress; palm tree and three Arab figures in background.

as RETURN OF SUMURU
N.Y.: Fawcett Publ. Gold Medal #408 pb Jun 1954 pp 5-172 25¢
Gold Medal #868 pb 1959 pp -160 25¢
Cover by James Meese (both editions): full-length portrait of Bikini-clad Sumuru, with lattice-work screen and cushions in background.

5. SINISTER MADONNA
London: Herbert Jenkins Jan 1956 pp -187 10/6
cheaper edition: 1958 6/-

Four Square # pb 1963
Four Square #886 pb 1964 pp 5-159 2/6
Cover: blonde in negligee reclining on couch, guarded by sword-wielding Oriental; man with gun lurking outside door.

N.Y.: Fawcett Publ. Gold Medal #555 pb Feb 1956 pp. 5-128 25¢
Cover by Charles Binger: woman with Egyptian-style hair-do reclining on couch, with unconscrious man at her feet; brazier and incense in background.

As usual, any additions or corrections to the above information will be eagerly welcomed. For some of the data in this installment I am indebted to Bill Clark, W. O. G. Lofts, and Don Wollheim.

BIBLIOGRAPHICA ROHMERIANA

by R. E. Briney

Brood of the Witch Queen, one of Sax Rohmer's most popular books, has an interesting publication history, especially as regards the magazine serializations. Data on these periodical appearances are presented below. Much of this information was supplied by William J. Clark, W.O.G. Lofts, Thomas M. Moriarty and Douglas A. Rossman.

We dispose of the book editions first.

BROOD OF THE WITCH-QUEEN London: C. Arthur Pearson 1-212pp 1918

Reprinted: 1918, 1923, 1926 (Crown 8vo edition), 1927, 1933, 1936 (New Crown 8vo ed.)

The first edition is small size, printed on cheap paper; cover is olive green cloth decorated with colorless embossing.

The 5th edition (1927) is standard book size, with blue cloth binding; title and author gold-stamped on spine; gold border and Pearson monogram on front cover.

The 7th edition (1936) has a light orange cover, with title and author in black lettering on the spine.

BROOD OF THE WITCH QUEEN Garden City: Doubleday, Page & Co. 1-278pp 1924
New York: A. L. Burt & Co. [1926]
New York: P. F. Collier & Son, "The Orient Edition"
New York: Pyramid Books #R-1314 pb 9-190pp May 1966

Note that in the British edition "Witch-Queen" is hyphenated, while in the U.S. edition it is not.

A doubleday edition in 1933 has been reported, but its existence has not been verified. There may also have been an edition in the McKinlay, Stone & Mackenzie "Masterpieces of Oriental Mystery" series. Any information on these two editions would be appreciated.

The covers on the Doubleday and Burt editions are of green cloth, with gold lettering on the Doubleday edition and black lettering on that from Burt.

Dust-jacket on first edition: blue background, title in white letters at lower right, effeminate face (Ferrara) at top, surrounded by lotus blossoms.

Cover on the Pyramid paperback is by J. Lombardero.

The magazine serializations were made up of some or all of the following installments, listed with alternate titles and with an indication of the approximate portion of the book to which they correspond.

1. The Ring of Thoth (ch. 1-3)
2. The Rustling Shadows (ch. 4-6)
[2a. The Shadow Shapes]
3. The Curse of Dhoon (ch. 7-10)
[3a. The Curse of the House of Dhoon]
4. The Mask of Set (ch. 11-13)
5. The Lair of Spiders (ch. 14-16)
6. The Bats of Meydum (ch. 17-19)
7. The Flowering of the Lotus (ch. 20-24)
8. The Cord (ch. 25-27)
[8a. The Silken Cord]
9. The Elemental (ch. 28-31)
[9a. The Book of Thoth]

These installments are referred to by number in the listing which follows.

Magazine serializations of *Brood of the Witch Queen*:

The Premier Magazine (Br.) 9 parts May 1914 - Jan 1915
[Installments #1-9; illustrated by Cyrus T. Cuneo.]

The Canadian Magazine 8 parts Jun 1914 - Jan 1915
[Installments #1,3a,4-9, but numbered I-VII,IX; no illustrations.]

Short Stories 3 parts Jly 1914 - Sep 1914
[Installments #1,2a,3a.]

Munsey's Magazine 3 parts Sep 1923 - Nov 1923
[Under series title "It Came Out of Egypt"; installments 4 & 5 in Sep; 6 & 7 in Oct; 8a & 9a in Nov.]

Famous Fantastic Mysteries Jan 1951
[Complete in one issue; divided into 9 chapters, not agreeing with previous serializations or with book chapters. This version was slightly rewritten and condensed by the magazine editor, Mary Gnaedinger. Cover painting by Bud Parke.]

The most interesting magazine version of *Brood of the Witch Queen* appeared in *Mystery - The Illustrated Detective Magazine* in 1933. This version consisted of seven individual stories, which were presented separately and with no mention of the book. Some of the episodes (those indicated below by the symbol °) were drastically rewritten from the book, almost enough to qualify as "new" stories. [*Mystery* was a "slick" magazine, published by Tower Magazines and distributed in Woolworth stores rather than on newsstands.]

The Witch's Son	Mar 1933	(ch. 1-3)
°The Sinister Perils of Myra	Apr 1933	(ch. 4-6)
°Satan's Son	May 1933	(ch. 7-10)
°The Witch Queen	Jly 1933	(ch. 11-15)
°The Devil's Brood	Aug 1933	(ch. 16-19)
The Sacred Lotus	Sep 1933	(ch. 20-24)
Death of a Mummy	Oct 1933	(ch. 25-31).

It is widely known that the first book to bear the byline "Sax Rohmer" was *The Mystery of Dr. Fu-Manchu*, published in England in June 1913. What is not generally known is that there were two earlier books by Rohmer which did not carry his famous byline: one was published anonymously, and the other was a ghost-written "autobiography" for a celebrity acquaintance.

PAUSE (published anonymously) London: Greening & Co., Ltd. 1910

[Large sized paperback; cover shows design of man's hand, palm forward (a pun on the title). The book is a collection of short stories based on ideas supplied by the comedian George Robey.]

LITTLE TICH. A book of travels and wanderings
[as] by Little Tich London: Greening & Co., Ltd. 135pp 1911

[Large sized paperback; ghost-written for the comedian Little Tich (Harry Relph).]